

Join the BSO!

We welcome enquiries from musicians who are interested in joining the orchestra. The orchestra is open to new members who play at or above AMEB Grade 5 standard or who have equivalent experience. String players are always needed. There are also positions for part-time woodwind, brass and percussion to be called upon when additional players are required.

KEEP IN TOUCH!

Join the mailing list to receive our free quarterly audience newsletter with details about BSO concerts, program notes, players and other concerts around Adelaide.

Sign up online at bso.org.au or speak to our front-of house volunteers.

Burnside Symphony Orchestra thanks the following:



City of Burnside for their ongoing support



South Australian Music Camp Association for the loan of music stands to the BSO

We acknowledge the Kaurna people, traditional custodians of the Adelaide Plains. We pay our respects to their Elders, past and present.



EROICA

2pm Sunday 2 July 2023

Burnside Ballroom

401 Greenhill Road, Tasmore SA 5065

PROGRAM

Wagner – Prelude to Lohengrin Act III

Beethoven – Piano Concerto No 5, Opus 73 (Emperor)

Soloist: Eugene Wei

Beethoven – Symphony No 3 in E \flat major, Opus 55 (Eroica)

Conductor: Philip Paine

bso.org.au

Benefiting SAWA-Australia (SA)

Prelude to Lohengrin Act III

Richard Wagner (1813—1813)

Wagner was a German composer, theatre director and conductor, primarily known for his operas for which he wrote both the libretto and the music. He revolutionised opera through his concept of the *Gesamtkunstwerk* (total work of art), by which he sought to synthesise the poetic, visual, musical and dramatic arts.

Lohengrin is an opera in three acts, a tale of love, deception and betrayal set in medieval Antwerp. The story centers around Elsa, the Duchess of Brabant, who is accused of killing her younger brother. Lohengrin, a knight from another world, appears to defend Elsa's honor and reputation. In exchange for his help, Elsa must agree to never ask Lohengrin his identity. However, when Elsa breaks her promise and asks Lohengrin who he really is, he leaves her forever. The opera ends with Elsa's sorrow and the realization that love and trust are fragile and easily lost.

This short prelude is a joyous preliminary to the procession that escorts Lohengrin and Elsa to their bridal chamber. After a stirring opening the famous melody is introduced, played first by the horns and wind, then by the brass. A quieter middle section follows, there is a reprise of the theme - and then it's over!



PLAYERS

Violin I

Shelley Walker*
Charles Newland
Robyn Handreck
Steve Salamon
Sarah Greenwood
Ivan Skawronski
Helen Jones

Violin II

Frances Griffin
Amanda Agnew
Judy Isaac
Yeong Ng
Valerie Wanling Liu
Amnon Shiloh
Danielle Badea
Athalie Scholefield

Viola

Jo Woodcock
Philip Griffin
Chris Batty
Ellice Rigby
Tom Soulsby

Cello

Brandon Cooper
Kate Stephenson
Rosalie Day
Margaret Fraser

Double Bass

Nina Swallow

Flute

Christine Irving
Maria Foot
Nicole Taylor

Oboe

Charles Klein
Terri Kenny
Joan Baker

Clarinet

Pip Weston
Barbara Radcliffe
Terry Bickley

Bassoon

Norman Etherington
Alison Bell
Alison Marlow

Trumpet

Doug Pearce

Trombone

Tom Sulda
Adam Draper
Michael Dight

Tuba

John Rofe

Horn

David Kettler
Andrew Ormsby
Debbie Jender

Timpani

John White

Percussion

David Roper
Nestor Bettison
Belinda Allevi

*Concert leader

CONDUCTOR—Philip Paine

Philip Paine was appointed conductor of Burnside Symphony Orchestra in 2013. He has been a horn player in the Adelaide Symphony Orchestra since his appointment in 1992. Prior to this he played with the Elizabethan Theatre Trust Orchestra in Sydney.

Philip completed a Bachelor of Music at the Tasmanian Conservatorium of Music in 1988 and a Masters degree in performance at the University of Adelaide in 1995.

Our charity - SAWA-Australia (SA)



Our concert will benefit SAWA-Australia (SA), a not-for-profit organisation that is dedicated to the empowerment of the women and girls of Afghanistan. Their aim is to assist Afghan women and girls to learn new skills and become independent. sawa-australia.org

Next concert ...

RHINELAND — 2pm Sunday 3 September 2023

Schubert - Overture in D major D12

Mozart - Flute Concerto in G major K313
Soloist: Paula Custodio

Schumann - Symphony No 3 in E \flat major, Opus 97 (Rhenish)

Tickets \$20 - events.humanitix.com/rhineland

Piano Concerto No 5 in E \flat major, Opus 73 (Emperor)

Ludwig van Beethoven (1770—1827)

I Allegro — II Adagio un poco mosso — III Rondo: Allegro ma non troppo

Soloist: Eugene Wei

Beethoven remains one of the most admired composers in the history of Western music. His works, ranking among the most performed of the classical music repertoire, span the transition from the Classical period to the Romantic era in classical music.

The Piano Concerto No 5 in E \flat major, Opus 73, was composed in 1809 and dedicated to Archduke Rudolf, Beethoven's patron, friend and pupil. While it is known as the Emperor, the concerto has no direct association with any emperor. At its public premiere in 1811 in Leipzig, Beethoven could not perform due to his declining hearing.

The work's military aspects and symbolism characterise its heroic style. Beethoven used novel approaches in the piece, such as beginning the solo entrance without orchestral introduction, lengthening the concerto, and creating a new relationship between piano and orchestra.

The first of its three movements, *Allegro*, in sonata form, is longer than any opening movement of Beethoven's earlier piano concertos. The second movement, *Adagio un poco mosso*, is a nocturne that directly links with the third movement, *Rondo: Allegro ma non troppo*, in seven-part rondo form.

INTERVAL

Symphony No 3 in E_b major, Opus 55 (Eroica)

Ludwig van Beethoven (1770–1827)

**I Allegro con brio — II Marcia funebre: Adagio assai —
III Scherzo: Allegro vivace — IV Finale: Allegro molto**

Beethoven's Symphony No 3 in E_b major, Opus 55, is one of his most celebrated works, a large-scale composition that marked the beginning of his innovative 'middle period'.

Composed mainly in 1803–1804, the work broke boundaries in symphonic form, length, harmony, emotional and cultural content. It is widely considered a landmark in the transition between the Classical and the Romantic era.

The first movement is longer than most complete symphonies that contemporary audiences would have known. It opens with two great E_b major chords, played by the whole orchestra, followed by the introduction of the primary theme by the cellos. The forward trajectory commenced by the opening is sustained throughout the movement. Listen for the reintroduction of the theme by the horn over the quiet tremolo in the violins. This is a Beethoven innovation that in the 19th century was thought to be a mistake.

The second movement is a funeral march in ternary form (A-B-A), typical of 18th-century funeral marches. The main theme is long with its despairing mood lifted by moments of optimism and hope.

The third movement is a lively scherzo with trio in quick 3/4 time.

The fourth movement is a set of ten variations on a theme. The theme was previously used by Beethoven in earlier compositions and arguably forms the basis for the first three movements of the symphony as well.

SOLOIST

Eugene Wei — piano

Eugene Wei (b. 2002) is a professionally trained classical pianist. He commenced his music studies at the age of six. He attended the Special Music Interest Program at Marryatville High School where he studied under Professor Monika Laczofy and international concert pianist Gil Sullivan, after lessons with David Metin. Eugene was then admitted under scholarship to the Elder Conservatorium of Music where he studied with Dr Konstantin Shamray.

He has participated in masterclasses with pianists including Roy Howat and Virginia Black from the Royal Academy of Music, and American pianist Stephen Kovacevich. He has also performed, as a chamber musician, alongside the Australian String Quartet in Elder Hall.

In 2019 Eugene received the 5MBS Young Virtuoso Award and was the winner of the National MBS Network Young Virtuoso Award. Between the ages of 11 and 18, he was awarded over 30 First Prizes in Eisteddfod festivals and competitions held by Recitals Australia and the Music Teachers Association of SA.

As a soloist, Eugene has played with the Norwood Symphony Orchestra, the Marryatville School Orchestra and the Elder Conservatorium Symphony Orchestra, performing concertos by Beethoven, Schumann and Rachmaninoff. His performances have been broadcast on radio 5MBS and ABC radio.

Eugene is currently a 3rd-year mechanical/aerospace engineering student at the University of Adelaide, after previous undergraduate studies in music. After completing his studies, he anticipates entering the Science, Technology, Engineering and Mathematics (STEM) field as a full-time engineer. Aside from his musical pursuits, Eugene enjoys exploring the outdoors and is an avid hiker and camper. He is also passionate about cooking and enjoys experimenting with new recipes.